

At the Theatres This Week

ACADEMY OF MUSIC.
Monday and Tuesday—"The Soul Kiss."
Wednesday, matinee and night—"The Land of Nod."
Friday night—"Max Figman, in 'The Substitute'."
Saturday matinee and night—"The Henrietta."
LUBIN THEATRE.
Vaudeville.

"The Soul Kiss." Something very much out of the ordinary is promised in the engagement of "The Soul Kiss," which comes to the Academy to-morrow and Tuesday. "The Soul Kiss" is serving as a vehicle for the exploitation of Mile. Pertina, a premiere danseuse, who startled Paris last spring with her graceful and alluring dancing. Theatre-goers are bound to say that as a dancing star Mile. Pertina scintillates most brilliantly. "The Soul Kiss" was one of the most successful musical comedies produced in New York last season, enjoying a run of 300 performances at the New York Theatre. This work is the joint production of Harry B. Smith and Maurice Levi. The plot of "The Soul Kiss" is more consistent and reasonable than is usually found in musical plays, and contains a number of novel surprises for jaded theatre-goers. The music of the piece is written in Maurice Levi's best vein. There are over a dozen tuneful numbers. No one can hear the melodious music without getting some pleasure out of it. Throughout the two acts of "The Soul Kiss" there will be found many novel and striking stage effects. A company of seventy-five run-makers have been engaged to support Mile. Pertina. Julian Mitchell is responsible for the staging of this pretentious musical comedy. Altogether, "The Soul Kiss" is sparkling and vivacious enough to satisfy anybody. "The Land of Nod," a musical extravaganza in a prologue and two acts, by Adams, Houghton & Howard, and presented by Samuel E. Rork, will be the offering at the Academy on Wednesday at matinee and night. Judging from the demand for seats, it will be one of the biggest entertainments of the season at this theatre. The production was seen here last year, and it may be said that few musical attractions come along which catch the popular fancy so strongly as did "The Land of Nod." It comes



SCENE FROM "THE SOUL KISS," AT THE ACADEMY MONDAY AND TUESDAY.

lines all of the elements which go to make a thoroughly good entertainment, and herein lies its abiding appeal. The comedy and the music possess the triple charm of originality, substantial worth and that enjoyable vibration which grips the listener and holds his interested attention throughout the performance. It is rendered by an unusually large company, and its scenic equipment and costumes are of the elaborate, beautiful and costly sort typical of the Broadway theatre in New York. Among the members of last year's company who have been retained for this season are Knox Wilson, who will be seen in his original part of "April Fool"; Neil McNeil and Anna McNabb return to the cast this season, and other prominent names include Bessie Merrill, late prima donna of "The Motor Girl" and Eddie Foy's company; Florence Elliott, Dorothy Ellis, Claude Lightner, William Morgan, Nelson Riley and Robbery Lalonde.

"The Substitute" will come to the Academy Friday night, when he will present for the first time in this city

his latest comedy success, "The Substitute," by Beulah M. Dix and Evelyn G. Sutherland, authors of "The Road to Yesterday." Mr. Figman has established himself as a favorite with theatre-goers of this city through his performance of "The Man on the Box" during his last two visits. His art and earnestness are well known to the public, and coupled with his versatility, renders his appearance in a new play a matter of more than

incorporated in this complex, yet wholly lovable character, and Mr. Jefferson should appear to greater advantage than ever before in his career. William W. Jefferson is to portray Bertie, the lamb. This character is a distinct comedy creation, and while amusing in the extreme, never descends to the ridiculous or impossible. "Willie"—for he will never be known by his more dignified name—will be given possibilities never before at-



JOSEPH AND WILLIAM W. JEFFERSON, as "Old Nick" and "Bertie, the Lamb," in "The Henrietta," at the Academy of Music, matinee and night, Saturday, September 4.

ordinary interest. According to all accounts, "The Substitute" fits his temperament fully as well as Harold McGrath's hero did, and gives him more scope to show ability as an actor of serious moment. Manager John Cort, who directs his tour, has provided him with a supporting company that is better than the ordinary, and with a magnificent scenic production that is winning praises everywhere. The story of "The Substitute" relates the experiences of James Smith, an up-to-date New York lawyer, who goes to a little country church in Connecticut to preach a sermon, and act as "The Substitute" for his prospective brother-in-law, a young theologian, who had been engaged for the service, but was unable to do so, owing to having been overcome by the heat while going to the town. The ludicrous situation of a sporty New York lawyer posing as a country clergyman may be more readily imagined than described. While carrying out his contract, the lawyer falls in love with the beautiful daughter of the aged minister whose place he takes, and also discovers a plot to incriminate her reverend father for the alleged embezzlement of church funds. The development of the love story and the efforts of the lawyer to straighten out the minister's tangle make a play of more than ordinary interest.

"The Henrietta." Joseph and William W. Jefferson and a distinguished company of histrionic celebrities will present Bronson Howard's masterpiece, "The Henrietta," in this city on an early date. The Jefferson boys have made a wise move in discarding the old English comedies in which they have been appearing for the past several seasons, yet it must be said to their credit that they made a success of the old plays by sheer ability alone, and this, in itself, is an accomplishment of no mean order.

In "The Henrietta" the boys will be seen in a thorough modern American comedy, with all the scenes laid in New York City. The theme of the play is the securing control of Wall Street, and the unfolding of the story contains a romance of to-day, replete with up-to-the-minute intrigue, business scheming, with its plots and counterplots, a financial panic, and other stirring, yet plausible events.

In addition to the more serious parts of the play, a series of delightful comedy episodes are included. Joseph Jefferson will appear as "Old Nick," the czar of the financial world. This character is a powerful, brainy man of millions, possessing a unique sense of comedy. All emotions possible in the life of one who virtually controls the financial destinies of millions of his fellowmen are in-

cluded to him, and his well known ability as a comedian will be afforded a scope fully commensurate with his fun-making abilities.

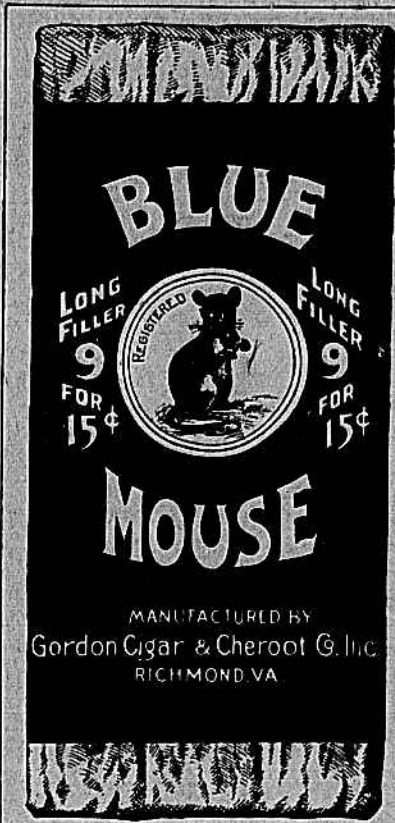
The supporting company includes several exceptionally well known actors, and is superior to even the very high standard hitherto maintained by the Jeffersons. Each of the characters is in the hands of a specially selected artist, and the performance in its entirety will be one of his-



MAX FIGMAN, in his new comedy, "The Substitute," at the Academy of Music Friday, September 4.

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IN A NOTEWORTHY REVIVAL
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THE LAND OF NOD

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AND AN AMAZING ARRAY OF SUPERB COSTUMES,
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